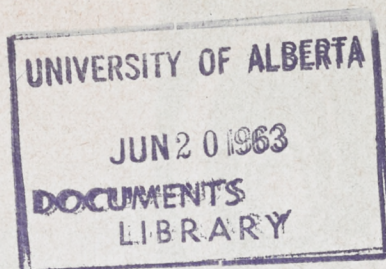


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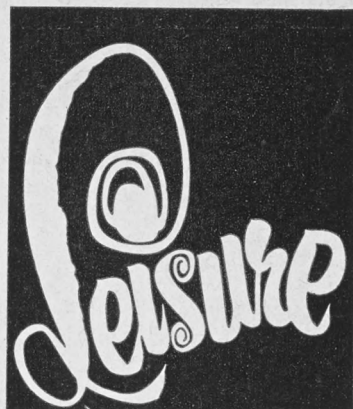


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Quote Of The Month

"A revolution is taking place in our world. Productive work in every field is increasingly based on a good sound education. Educated people are the 'capital' of a developed society. When economists talk of capital they rarely include knowledge. Yet this is the only real capital today. The development of educated people is the most important capital formation; their number, quality and utilization the most meaningful index of the wealth-producing capacity of a country."—Peter F. Drucker, Landmarks of Tomorrow.

Theatrical Make-up is a Creative Art	Page 2
The Public Libraries' Future	Page 5
Band Exchange Concerts —An Interest Builder	Page 8
Why Volunteer Leaders in Public Recreation?	Page 11
Books in Review	Page 15
Invitation to Albertacraft '63	Page 18
Arts and Crafts Courses Announced	Page 17

THEATRICAL MAKE-UP IS A CREATIVE ART

**Says
Gerard Baril**

"It is a strange commentary on life that a saintly, 'good' expression is one of the hardest of all to project by make-up", remarks Jerry Baril, one of Alberta's leading theatrical make-up men. "Once when I was called upon to make up actors as dedicated monks, I found it a most difficult assignment until finally I arranged to spend several days in a monastery watching the expressions and attitudes of the inhabitants."

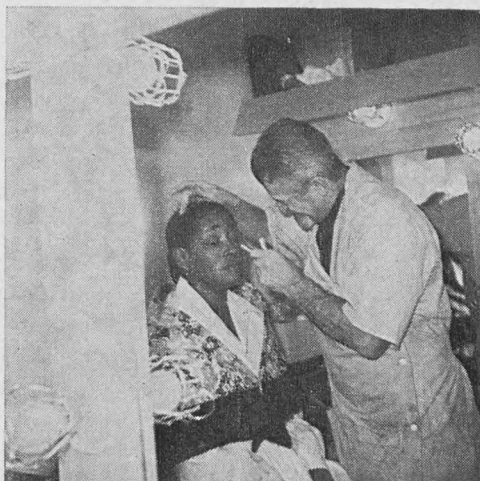
Expressions and attitudes are the stock in trade of the bearded, volatile Frenchman who is known throughout Alberta's dramatic circles as a foremost artist and teacher of theatrical make-up. (The beard, he hastens to point out, is positively his own!)

Make-up, Baril believes, has become recognized as one of the most important of the theatrical arts, with the realization that make-up creates a visual illusion and sets the mood for an actor's portrayal, and the production as a whole. And yet, in spite of the progress which theatre in Alberta has made since he first became associated with it more than 30 years ago, "Jerry the Make-up Man", as

he is affectionately known, is one of only two or three persons qualified to teach the art of make-up.

The first step toward becoming a make-up artist is to study and work with the basic materials of the trade. The student must become very familiar with the effects of greasepaint, liners, false hair and spirit gum, pastes and pomades. He must become proficient in mixing various shades of colours. The use of highlights, shadows and wrinkles, and the effect of different shades and types of lighting are other necessary areas of study.

The actual application of the technical knowledge gained is perhaps the most difficult aspect of the training



Gerry Baril demonstrates the aging process, changing the face of a girl of 25 into that of a woman of 50-odd years.

of a make-up artist, according to Mr. Baril. "Basic and advanced training could carry on for at least a year before the student becomes really proficient," Mr. Baril said. "And then it still requires many, many hours of actual practise."

A true make-up man, in reality is never fully trained, as he is continually on the look-out for new ideas and techniques. He might take up clay modelling and sculpture to develop finesse, or make a study of the facial feature and basic characteristics and traits of various racial groups. He should study anatomy, particularly the composition of the skull. He must know the location of various muscles in the face and neck, and what effect they have on expressions of joy and laughter, sorrow, bewilderment, anger, terror, and pain.

The Edmonton specialist teaches those he tutors to thoroughly study a script before working on any theatrical production.

"How can anyone expect to visually create a character", he asks, "if you do not exactly know that character and what he does, and why?"

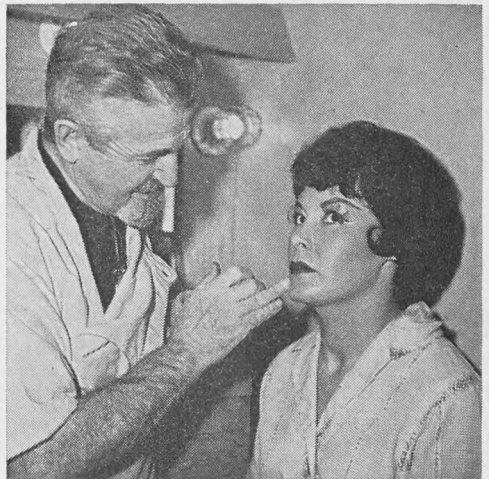
An actor, on stage, must not look like an actor if he is to effectively portray a character. He must look his part so that the audience will realize his role even before he speaks his lines. Good make-up can help an actor create an illusion, Mr. Baril says, but there is no illusion about poor make-up.

Few persons in Alberta can boast of a greater love of the theatre than Jerry Baril. He has made it his lifetime hobby, ever since he first started

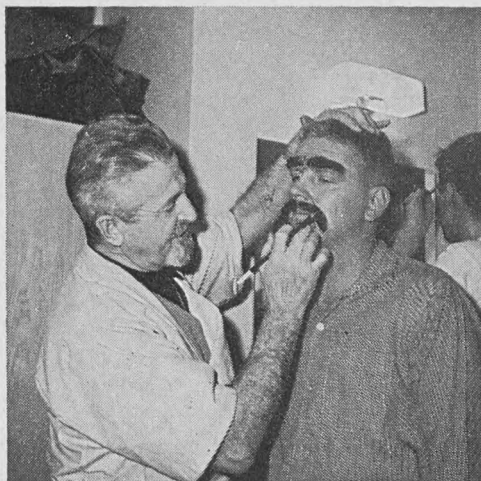
working with a French theatrical group in Edmonton in 1929. He participated as an actor for six years, then became interested in the art of make-up.

All his energy since that time has been channelled toward furthering his capability in this field. He has spent hundreds of hours just studying people, their faces and their actions. He has taken courses in sculpturing and clay modelling. He is an expert of physiognomy—the art of judging character from features of face, or form of body. Through the years he has built up a comprehensive photographic and magazine clipping library of interesting faces and expressions, to which he refers extensively.

Mr. Baril admits readily that he is particular, and will go to almost any length to achieve a desired effect, a quality which has gained him a reputation as an exacting make-up artist. At one time, while still an actor, he



The beauty of Edmonton's Dorothy Harpell McKernan needs only accentuating for her appearance "under the lights".



A touch of comedy—Jerry the Make-up Man “does” an old-time western sheriff.

made it a point to associate with old men, and spent countless hours talking to them, watching their facial expressions and hand movements. In the production on which he was working, he played the part of an old man, and won a best actor award for his portrayal. So it is now with make-up, as illustrated by the example at the beginning of this article.

The art of make-up has progressed infinitely far since the days when

plays were produced on gas-lit stages, with very little understanding of the possibilities of colour in setting the mood of the play, and very little effort made to change or enhance the features of the actors. The advent of motion pictures, television, and color photography has challenged the make-up artist to new areas of accomplishment; stage lighting has improved also, creating new problems in perspective and colour, expressions and effects.

Answering these challenges, the Provincial Recreation and Cultural Development Branch, and the University of Alberta Extension Branch, have offered make-up seminars, weekend projects, and short courses, with Mr. Baril as the principal instructor. These have proved to be very popular with amateur dramatists.

Alberta theatre has come a long way in recent years, due in part to the devotion of persons such as Gerard Baril. Their influence is now being felt throughout the province, assuring the future success and continued growth of the theatrical arts in Alberta.

“If I had my life to live over again, I would make a rule to read some poetry and listen to some music at least once a week; for perhaps the parts of my brain now atrophied would thus have kept active through

use. The loss of these tastes is a loss of happiness and may possibly be injurious to the intellect, and more probably the moral character, by enfeebling the emotional part of our nature.”

These words are those of a great scientist, and a rather hard-boiled one—Charles Darwin.

THE PUBLIC LIBRARIES' FUTURE —

what federal aid could do

by Henry C. Campbell

Last summer Canadian Librarians in a mood of great anxiety spoke out strongly. They were speaking about Federal aid to libraries in Canada. At the same time they emphasized a further concern. This was that the financial support now made available from municipal and provincial funds to public libraries is disastrously short of what is needed.

Since public libraries have been mainly a local concern in Canada for over 80 years, why is there now this emphasis on provincial and federal responsibility? Have local libraries fallen so far short of the needs of their communities? Must libraries enter the field of federal political action in order to claim support in Canada in the years to come?

Two and three generations of Canadians have become accustomed to consider their public library as an important part of their way of life. Originally, it was the only place where education, information, delight and recreation were made freely

available for young and old. It was free in that it represented all points of view, and free in that it was available without charge to any resident of the community who cared to use it. All of us have our image of the public library we know of yesteryear—even if we only know it from the outside. What has happened to shake those oh so firm foundations of the "Carnegie" library or "bibliotheque paraisial."

The causes are many and varied. With some exceptions, when one looks at the public library in most communities, the sight is not encouraging. The main view that greets the eye is one of outmoded buildings and insignificant book stocks. When you talk with library trustees and librarians, they all describe the grave shortcomings in public services that are all traceable to the lack of funds.

Among the things one sees:—Small book collections that are a frustration

Henry C. Campbell was born and educated in Vancouver, B.C. He obtained his B.A. from the University of British Columbia in 1940, and went on to gain degrees of Bachelor of Library Science, University of Toronto, 1941; and Master of Arts, Columbia University, 1948. He worked as Librarian at the National Film Board, Ottawa, between 1942-1946 and was employed for 10 years with United Nations and Unesco (1947-1956) to develop library services in Member States.

Following his appointment as head of Unesco Clearing House for Libraries in 1951, Mr. Campbell travelled in Europe and the Middle East to assist in the development of public and special library services and the international exchange of publications. He served as editor of Unesco Bulletin for Libraries, a monthly international library publication prepared in English, French, Spanish and Russian editions, from 1951 to 1956.

During 1953-1955 he advised on the programme of aid to libraries in under-developed countries as part of the technical assistance programme of the United Nations and Specialized Agencies.

Mr. Campbell was appointed Chief Librarian, Toronto Public Libraries, in September, 1956.

A former member of the Canadian UNESCO National Commission, and of its Executive Committee, Mr. Campbell has served on the national Executive of the United Nations Association in Canada, and on the National Council of the Canadian Association for Adult Education. He is a former member of the Executive Committee of the Metropolitan Educational Television Association, Toronto, and Chairman of its programme committee for out-of-school children's educational broadcasts, as well as chairman of the Government Assistance to Public Libraries Committee of the Canadian Library Association. This feature is from a talk by Mr. Campbell on the CBC.

to the librarian and user alike; the lack of up-to-date scientific and technical books and journals—a book purchasing structure that has not kept up with the required changes in the methods now being used for the production and marketing of books.

Thirty years ago we said that the best library service could be given from strong regional networks of librarians. In a large region of 50,000 population we said we would find the tax support to provide funds necessary for a good level of service. But today very strong regional libraries are practically non-existent.

Today only half of Canada's population is served by library units in regions of 50,000 persons or more. Only 678 professional librarians are working in Canada instead of the 2,500 needed to meet minimum standards. For the minimum necessary book stock of 26,000,000 volumes in public libraries, there are 13,000,000 volumes yet to be purchased.

Over the years there has been relatively little progress in associating the existing small units into larger systems with larger resources. There is now the new threat of increased numbers of units. With the spread of urban populations beyond the limits of existing municipal areas, new smaller units are constantly being developed. Overwhelmingly across Canada one sees the co-existence side by side, of a few strong municipal systems, a few regional systems, together with vast areas in which can be found only the smallest of units and the smallest scale of financial support.

The things I have spoken about may seem to portray a pretty dismal picture for public libraries in Canada.

Well, library trustees, discussing these matters, have gone several steps further. They said that most library boards and librarians have a defeatist attitude towards the possibility of getting more funds, and that in addition, local and provincial governments have the ability to pay but do not do so.

But when we look at libraries across Canada we find that library boards are having to cope with more users at story hours and book talks than ever before. People in many parts of Canada are displaying a growing need for reading that seems to be spurred on by the sister media of radio and television, not to speak of greatly increased book production.

Urban sprawl around Vancouver, Winnipeg, Toronto, Montreal, and Halifax has had repercussions on public library borrowing. The circulation of books from Metropolitan Toronto public libraries alone has jumped since 1959 by 3 million to an approximate total of 11 million volumes a year. Of these the Toronto Public Library System is circulating nearly 5 million. Yet we must come back to the central point that has caused all this discussion of the need for federal aid. Over half of the people in Canada cannot have access to proper public library system without more help from the provincial and eventually, the Federal government.

How much do provincial governments spend for public libraries? In 1962, just over \$3,000,000 was distributed by the ten provinces of Canada in order to assist regional and larger public libraries or to provide provincial public library services. The largest single amount was pro-

vided by the Province of Ontario, while the smallest came from Prince Edward Island, although libraries are getting a little more and the schools are getting a lot more.

To increase the standard of education in all parts of Canada, those responsible for financing school operations have recognized that a satisfactory basis has to be worked out between local and provincial contributions before the vast amounts needed for education can be secured. One of the things most needed in order to secure improved public library support is standards that indicate the nature and quality of library service so that provincial local and federal authorities can determine how they can best share in meeting the requirements of local communities.

In **A National Plan for Public Library Service**, published by the American Library Association in 1948, several underlying principles of basic importance in federal assistance to public libraries were proposed. These were: non-intervention of the federal government in local library affairs; federal aid to bring about a high, country wide level of minimum library service; an expanding of some of the library services of the federal government as a direct aid to libraries and demonstrations of research methods and techniques of library service.

After World War II many European countries found that in order to secure the benefits of a high standard of public library service, it was necessary for the central government to assume a role in leadership and provide for many matters that had been left to local initiative in previous years. Such was the case particu-

larly in France, Italy, Germany and the Scandinavian countries.

The extent to which the Canadian Federal Government has a responsibility to assist in the financing of general education by provinces and local governments has been widely discussed in recent years. While not necessarily suggesting federal grants specifically for education, most provincial governments include the problems of financing education as one reason for requesting a federal-provincial tax sharing agreement that is more favourable to the provinces.

Many Federal Departments are spending money on public information and education and are either directly or indirectly making contributions to the work of public libraries in Canadian communities. Of greatest importance is the contribution of the Federal Government to the support of the National Library which finally after 20 years of waiting may get a building in 1967.

In the light of the need for increased revenues, it is clear that the Federal Government will in future years increase its assistance, both direct and indirect to meet library requirements. Significant financial contributions in the field of higher education, including the funds to provide library buildings and book collections, have been made.

In my view it will be essential for federal assistance to be provided to aid public library services in Canada. This is a matter that citizens and public library boards must face in the future, if we are to retain the benefits of public library use and free and independent access to reading for Canadians.

Band Exchange Concerts- an Interest builder

by
Larry Ratcliffe



Larry Ratcliffe attended high school in Kimberley, B.C., although he was born in Didsbury, Alberta. After a year as a sports writer in Lethbridge, he went to Manitoba to teach and took teachers' training there at the University of Manitoba. He played with the Kimberley High School Rotary Band, the Lethbridge Junior Band, the University of Manitoba Band, and later became co-director of the Lynn Lake (Manitoba) School Band before returning to Alberta two-and-a-half years ago. He has directed the Milk River Band for two years, and is very active in Southern Alberta band circles.

My fellow bandsmen in the province will agree, I am sure, that their fondest memories of teenage musical experience centre around band trips. Whether as host or guest, you think back not on the concerts your band presented alone, but on those that had at least one other band. New friendships, friendly competition, new musical sounds and experiences, a difference in music styling and ability—all these you noted.

With that in mind, Rex Nelson of Raymond, Vic Wright and Howard Folkins of Warner, and myself, sat down last year and planned an exchange of concerts that would be presented in each town with each band playing a few numbers before all 110 students involved were massed for several selections. While spectators gave us very kind encouragement, the greatest feeling of pride and achievement came when our own students asked for more of the same thing.

Because of the keen interest in band work developing in our area, I spent hours of last summer's holiday talking with two British Columbia bandsmen, Ralph Yarwood of Kimberley and Chester Gris of Cranbrook, about an exchange for this winter. Both were

more than willing; for Kimberley, trips with other B.C. bands and Montana groups were yearly customs, while Cranbrook was prepared to start an exchange for the first time.

Kimberley's experienced senior high group, the Kimberley High School Rotary Band, played in Milk River in mid-November to start the winter's program, bringing 60 students. From our community and the surrounding area, over 500 people packed the gymnasium to hear our first inter-provincial joint concert, and our first real taste of good concert music, by the way. Included in the group were Mr. Peterkin, Provincial Music Supervisor; Mr. Lovines, national president of the C.B.A.; and bandleaders from bands throughout the whole of the province, including northern communities such as Leduc and Beaverlodge.

We felt the evening was an unqualified success!

Plans were immediately made for Cranbrook's appearance, and it took place early this year. Once again, despite several other important events in this community of 800 people, another large crowd was in attendance.

Then began the serious work of transporting over 70 people from our organization (including seven guest performers from Raymond and Warner), to Kimberley and Cranbrook. The major cost would be for chartered buses—over \$500 for the four-day jaunt. Billeting would cover room and board. Our concerts netted us over \$300; our students raised over \$100 by sponsoring a dance. The rest came in through unsolicited donations; Milk River organizations backed us tremendously without any requests on our part for help.

We took two buses, one for senior high students and one for juniors, with the adults travelling by private car. We took a large group of chaperones, giving each adult approximately eight students as his personal charges. Each student paid five dollars before leaving; this money covered the cost of new zipper-type garment bags for uniforms, which they will now keep for other such trips, and two meals enroute.

In Kimberley, before 1,100 people, the annual Snow Fiesta queen contest—a talent show—was opened by our group and completed by the Kimberley Band. The highlight to most of us was the wonderful sound a band can produce in a theatre-type auditorium; for the first time since I be-

came bandmaster here, I could get a real range of dynamics! Small town bands are used to playing in basketball gyms, but perhaps we should give some attention to renting theatres.

The next evening, in a joint-concert in Cranbrook that drew close to 700 people, each band played selections and then the bands massed for a finale. Here we played in a hall that had unusual acoustics, and sound-waves rebounded at times rather strangely, but the over-all picture was very good.

A street-parade in Kimberley Saturday, a supper and dance that night, and a trip home Sunday completed the tour.

What was gained from such a trip? Or from hosting other bands? There are many worthwhile gains; some probably won't be realized until later.

1. My students heard one band that was superior, learned from it, realized that both bands made mistakes, and then settled down to correcting their own errors.
2. For many students, it was their first performance in a different type of school; my students are used to a small high school; in Cranbrook and Kimberley, each senior high enrolment would equal our town population.
3. Billeting in private homes was a new and necessary experience. In all towns; including our own, adults were impressed by the behavior and good manners of the visiting bands; instead of

criticism, our teenagers were given praise.

4. Our chaperones could see at first hand how bigger communities equipped and trained their bands. Such matters as staging were studied carefully.
5. For most students, the trips were educational. Farming-area youths could study mining-town or rail-centre situations which were vastly different.

The greatest source of personal satisfaction came from the attitude taken by other band leaders. Northern bandsmen have written that they are exchanging concerts; Rex and Howard want more joint concerts here in the south. In fact, next year we

hope to have Raymond a part of the exchange with the B.C. bands.

In conclusion, a final comment: band competitions and festivals serve a useful purpose. However, we in the County of Warner strongly feel that joint concerts of the type we have introduced are even more valuable. We think that the students get along better, become friends faster, are more anxious to play together in massed groups, and have a better spirit throughout. We also feel that festivals tend to classify bands, which rather defeats our purpose. We agree that there is room for both types of work, though; the band movement is a growing thing and anything that will help the movement grow is worth attempting!



U. of A. HOSTS WESTERN THEATRE CONFERENCE

The second Western Canadian Educational Theatre Conference was held on the University of Alberta Campus, Edmonton, April 19, 20 and 21. Delegates and representatives attended from Alberta, Saskatchewan and Montana. The Conference was formed for the purpose of interesting university, school, community and professional people in contemporary activities in the theatre at the highest level, as well as offering an opportunity for those scattered over the large area of Western Canada to come together to exchange ideas and discuss mutual problems. Among the keynote speakers were: Kimi Kimura, Cultural Representative to the Japanese Embassy in Washington and authority on Kabuki and Noh drama; Dr. Gregory

Falls, Director of the School of Drama, University of Washington in Seattle; Professor Joseph Fitch, Head of the Department of Drama, Montana State College; and Miss Sylvia Demery, assistant to Peter Slade in England.

As well there was a display of new lighting equipment; a demonstration by the Chancel Players of Edmonton performing "CHRIST IN THE CONCRETE CITY"; and a special performance of "J.B." by Archibald MacLeish presented by the Studio Theatre University of Alberta. The Conference dinner had Dr. George Hardy, noted classical scholar and author as guest speaker. The two hundred item collection of stage and screen designs by Mordecai Gorelik, famous American designer, was on display.

WHY VOLUNTEER LEADERS *in* PUBLIC RECREATION?

by

Elsie M. McFarland

The horse, once a noble beast of burden, a tiller of the soil, a friend of man, is now a vanishing species. Children of the future may not know the joyous touch of a velvety nose nuzzling for oats or experience the exhilaration of riding bareback over an open field. They may of course, as adults, sit in the stands to watch a number of the species, carefully bred and trained, thunder around the track and into the home-stretch (undoubtedly the spectators will have a few dollars riding on each velvety nose). With the exit of the horse, much of what touches and warms the human heart has been lost, but great progress has been made in efficiency.

The case of the volunteer leader in public recreation is not unlike that of the horse. Once the core of the recreation movement, the volunteer is now fading into the background. "As professional staffs have been employed the number and importance of the volunteer workers have diminished."¹ Just as the horse was replaced by the supposedly more reliable machine, the volunteer is being replaced by the

paid staff worker. Neither the machine nor the staff worker are considered to be as temperamental as their predecessors and neither are as likely to express their objections to a proposed course of action.

Here the comparison between the volunteer and his four-footed friend must end. The horse galloped happily out to pasture, unaware that, having outlived his usefulness, the glue factory was the next stop. He was a sacrifice to progress. Can the volunteer recreation leader be permitted to fade out of the public recreation picture in the name of progress and increased efficiency? Does not his diminishing role make a mockery of the professed goals of recreation and in fact, of democracy itself?

The democratic society to exist must have a high quota of mature citizens, persons who in the words of Overstreet "progressively accept the fact that the human experience is a shared experience."² Many forces mold such a citizen but not the least of these are those experiences in recreation settings. It is not too optimistic then for the professional recreator to con-

sider the development of the mature citizen as one of his goals. An important characteristic of such a citizen is generosity, which according to E. J. Tyler, "denotes our willingness to give freely of our time, of our skills, of our personality, of ourselves so that others may live richer, fuller more satisfying lives."³ Linked closely with generosity and of even greater importance is the characteristic of responsibility which involves, "a willing participation in the chores of life and creative participation in the bettering of life."⁴ The recreator, who accepts citizenship as a goal, seriously attempts to teach young people that privilege is equated with responsibility, that the keystone of democracy lies in giving of oneself at least in proportion to what one has received. Having taught these truths, the recreator is now permitting the removal of the very area in which such characteristics can be practiced and further developed. For what area demands more in generosity and responsibility than that of volunteer recreation leadership? The field of recreation may be one of the last frontiers for the volunteer. Opportunities in education, social work and many areas of welfare are now jealously guarded by the full time specialist. If opportunities in public recreation become more limited, where is our citizen to practice the arts of citizenship that will help mature him and lead him on to give wider service to democracy? If "all life hinges upon the usefulness and service of one human being to another,"⁵ then a major task of the recreator must be to create rather than to deny meaningful opportunities for such service.

There seems to be a general agreement that as automation makes work less meaningful and less time consuming, man must increasingly find his real satisfaction in leisure pursuits. There is general agreement too, that the rich meaningful life is the one in which man has learned to express himself, to create something that is uniquely his.

One of the most important of the media for such self-expression may be found in one's fellow man. The generous person described by Tyler imparts something of himself into the lives of those with whom he shares his talent. He has the opportunity to change their thoughts, their attitudes, their very personalities. Possibly no other person has a greater potential influence than the volunteer who comes for no monetary reason, but simply to share himself. He has the power to paint, on the face of another, a picture of sorrow or joy, of dejection or of contentment—and the picture created will be a living one. The volunteer leader must occupy an important place in the planning of the professional recreator who sees creativity as a path to the rich full life. The selection and placement of such a leader is one of grave responsibility because of his potential to influence others and because of his own motivation.

"It is fine to talk of opportunities for volunteers—but how do you get them to volunteer? Trying to get them out is one of my worst headaches!" There may be varying renditions, but this theme is familiar and well worn. It is repeated most often by the recreation professional whom I choose to

call the "activity man". (There are varying degrees of the activity man in all of us). The "activity man" is the person who, unconsciously for the most part, lowers his sights from the person to the activity. In his dreams he sees himself being awarded a gold medal for having the greatest number of people participating in the greatest number of activities. It is difficult to think of individuals and such words as enrichment and self-expression when one is thinking of numbers. It is even more difficult to tolerate a volunteer who tires of being a number, fails to appear at the designated spot and upsets the system.

The above situation is exaggerated in an attempt to show that the dwindling number of volunteers in recreation should not be accepted as inevitable but should be regarded with alarm. It should cause recreation boards, professional staff and the remaining volunteer leaders to examine the aims of the public program, to ascertain whether or not the trend is a healthy one. Having decided, as I am sure they must, that it is not, then it would appear that volunteer and professional alike must critically re-examine themselves and their roles in the public program.

Perhaps the re-examination might start with the area of motivation and the "activity man's" cry that volunteers are not reliable. Surely the volunteer's greatest motivation must come from the group and from the group's expectations of him. If his job can be done equally well by anyone and especially if it can be done by a paid professional why should he do it? It follows then, that whether

the volunteer serves on a committee or as the leader of a group, he must serve in a role for which he is uniquely qualified in terms of personality, talent and enthusiasm to share that talent. These qualities in themselves are not sufficient. Knowledge of people and skill in the techniques of communication are also essential. The task of the professional then becomes one of carefully selecting a volunteer whose influence will be commensurate with the goals of society, and of selecting the area in which the volunteer can make the most meaningful contribution. The volunteer must then be taught those techniques of communication in which he may be lacking and above all he must be helped to appreciate the precise nature of his contribution in terms of human growth and development. It is not an easy task. Perhaps it would be less difficult and more efficient for the professional to do the job himself. To do so, however, would rob both the volunteer and the professional. For, the professional has his own unique role for which he has carefully prepared and in which, ultimately he will find his greatest satisfaction.

The importance of the lay-person on recreation boards and committees seems to be well recognized. Ideally as a community leader the volunteer acts as a two way interpreter between staff and community. He shares in the planning and acts as the safety valve that protects the community against the over-ambitious superintendent of recreation. In actual fact, however, the board member very often becomes an approver, with no other task but to nod with a fair de-

gree of vigor as the superintendent reports what the department has done, outlines plans for the future and indicates the time for adjournment. Even the worst night of T.V. programming makes for a more interesting evening! Exit volunteer! Should boards and committees be allowed to die of boredom or should those concerned examine the purpose of such groups not only in terms of value to the community and to a democratic society but also in terms of a meaningful experience for the volunteer? Perhaps the board and committee members should be appointed because of the amount of themselves they can give and not because of the size of their wallets. Perhaps too, Mr. Average can better speak for his fellow citizens than can Mr. Prestige. Volunteers at all levels will be more readily recruited when the professional discards ulterior motives and treats them as human beings with human needs and desires.

The need for leadership in the field of public recreation is acute and growing more acute. In the face of this near emergency there are many indications that the volunteer leader force is decreasing. This decrease can be accepted lightly as a trend of

the time, or it can be questioned seriously. To accept it is to accept man's "subordinating himself to whatever forces press upon him,"⁶ and by doing so, to contribute to a rising public apathy. To question the demise of the volunteer is to support as goals for public recreation, the development of mature citizens, opportunities for self-expression and the citizen's right to share in plans that concern him and his neighbors.

The challenge of public recreation can no longer be met by professional or volunteer working alone. They need each other as they bend their efforts toward better understanding, more meaningful lives and greater happiness for their fellow men.

¹Allen V. Sabora and Elmer D. Mitchell, *The Theory of Play and Recreation* (third edition; New York: The Ronald Press Company, 1961), p. 544.

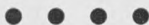
²H. A. Overstreet, *The Mature Mind* (New York: W. W. Norton and Company Incorporated, 1949), p. 51.

³E. J. Tyler, "The Need for Citizenship", *Leisure, Cultural Activities Branch, Government of Alberta*. Vol. 2 No. 3 (September, 1960), p. 13.

⁴Overstreet, *Loc. cit.*

⁵Charles K. Brightbill, *Man and Leisure* (Englewood Cliffs, N. J. Prentice-Hall Inc., 1961), p. 15.

⁶Nels Anderson, *Work and Leisure* (London: Routledge, and Kegan Paul, 1961), p. 82.



Take time to think, it is the source of power;
 Take time to play, it is the secret of perpetual youth;
 Take time to read, it is the fountain of wisdom;
 Take time to love and be loved, it is a God-given privilege;
 Take time to be friendly, it is the road to happiness;
 Take time to laugh, it is the music of the soul;
 Take time to give, it is too short a day to be selfish;
 Take time to work, it is the price of success.

—Author Unknown

BOOKS IN REVIEW

Those intrigued by the problems and satisfactions of the publishing world will delight in Lovat Dickson's **House of Words**. This sequel to **The Ante-Room** follows Publisher Dickson through the period of his first arrival in London, his work with the fast-disappearing quarterly magazine publications and his debut in the book publishing world with his own firm.

The autobiography is frank, almost in a few cases to the embarrassment of the reader. But because of this frankness there is a wealth of appreciation of the publishing world before, during, and immediately after the last World War.

Author Dickson is a man with a flair for words. It is to be regretted that he didn't parallel this book for general consumption with a companion volume, written for the benefit of those in the publishing business or contemplating entry therein. Mr. Dickson sets out with unusual capability a publisher's typical dilemma with unwanted manuscripts, his struggles to get wanted manuscripts, the problems with the mechanical end of publishing and the tribulations of the merchandising field. Comfortably interwoven are appreciations of the mighty and the near-mighty in the world of literature and publishing. It makes good reading. **House of Words, by Lovat Dickson.** Published by **The MacMillan Company of Canada Limited** at \$5.50.

For anyone who has lived in Paris before the last war who has been familiar with the mode of life happily embraced by Americans who felt only Paris was capable of inspiring them to feats of writing, Morley Callaghan's **That Summer in Paris** will be a breath of nostalgia. He depicts with his usual skill the atmosphere of the city, the attitude of authors of recognized ability toward their friends, and the tribulations of writing and publication of that day.

To anyone who hasn't experienced this, Mr. Callaghan's book would appear to be a collection of vagrant recollections about people with juvenile emotions and internationally famous names.

Ernest Hemingway, James Joyce and Scott Fitzgerald are depicted as most immature people pouting and sulking over fancied slights, while the author desperately seeks to pull them together again.

That Summer in Paris is light reading, and will offer much enjoyment to those who relish the soft thud of dropping names. **The MacMillan Company of Canada Limited.** \$5.00.

There aren't too many who recall their school day math classes as periods of diversion. On the other hand, there are increasing numbers of people who in later life, come to

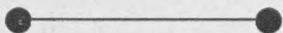
appreciate the logic and recreational challenge of mathematics.

For these people, J. A. H. Hunter and Joseph S. Madachy, have compiled a compact volume **Mathematical Diversions** containing challenging diversions in the relationships and patterns of numbers and geometric figures. Certainly there is something for everyone with a taste for figures. The hundred or so problems include some old chestnuts, many with a new approach to solution.

One of the most satisfactory aspects of the book for the dabbler or the two-plus-two mathematician is the back section wherein lie the answers to most of the problems.

It's a book of divertisement but withall, practical recreation.

Published by **D. Van Nostrand Company (Canada) Limited** at **\$6.00**.

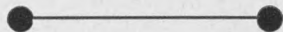


The critical role played by propaganda in the international struggle for men's beliefs, and the all too frequently disregarded basic requirements to effective propaganda, are shown up clearly in **Arthur Goodfriend's "The Twisted Image"**.

The well written and effectively told occurrences of two years duty in India as a Public Affairs Officer for the United States government describes most effectively many of the misguided efforts of the U.S.I.A. For anyone who has had to do with government propaganda, or for any-

one who has a working appreciation of the necessities of good promotional publicity practises, **The Twisted Image** is a succession of "I told-you-so's". The error of the directors in presenting their efforts to the educated upper classes because of the more easily gauged response; the failure of the program because it was not directed at the people it was intended for but depended on the uncontrolled and indifferent co-operation of "interpreters"; and the consequences of 'direction by committee' so common in government circles, all are obvious reasons for the failure of the U.S.I.A. in India.

Mr. Goodfriend's account, while perhaps too heavily laden with quotations obviously sought to bolster his own self-evident contentions, is certainly a 'must' book for anyone concerned with the truthful spreading of the story of free enterprise among the have-not nations. It defines clearly the attitudes to be avoided and sets the goals for which to strive. Best yet, it sets out some of the actual mechanics usable in telling our story to every nation not so well provided —by our standards—as our own. Good reading. **The Twisted Image**, by **Arthur Goodfriend**. Published by the **MacMillan Company of Canada Limited**. **\$6.95**.



With retirement at the set age of 65 becoming virtually universal in North America, the transition from worker to non-worker is generally regarded with some trepidation by

most men. The greater the activity during the "productive" years of life, the greater the likelihood the man concerned will view his severance from the active world with a sense of severe loss.

Clarence Randall in his sixth book, **Sixty Five Plus** describes the new interests that engaged him and his active mind following his retirement. He tells of his call to Washington by President Eisenhower, his service as a presidential executive assistant encouraging international trade, and the manner in which he drew on his earlier training for his later-life duties.

The book is not everyone's piece of cake. Certainly, the specifics mentioned by Author Randall, revolving as they do about his own pre-retirement status, and his obvious lack of financial worries, might leave an unpleasant taste in the mouth of someone less well endowed who sought this book as a guide to retirement livelihood. However, if Mr. Randall's platitudes are taken in the manner intended, the book offers food for thought.

Sixty Five Plus, by **Clarence B. Randall**, published by **Little Brown and Co. (Canada) Ltd.**

Arts and Crafts

COURSES ANNOUNCED FOR 1963 - 64

The Arts and Crafts Division, Recreation and Cultural Development Branch, is offering to the province of Alberta basic courses in

Ceramics	Copper-tooling
Design	Basketry
Leather	Photography
Weaving	and
Batik	Millinery

during the fall and spring of the 1963-64 season.

These courses are being offered on a regional basis and three communities must be represented at each course before it can be given.

The fees for the above courses range from \$5.00 to \$10.00 per person and the length of the courses are from twelve to thirty-six hours, depending on the particular craft being given.

Each information pamphlet will be accompanied by a "Request Form", which has to be filled out and returned before consideration can be given to the request for any course.

The deadline for our receipt of requests for fall courses (September - December, 1963), is July 15, 1963.

The deadline for our receipt of requests for spring courses (January - April, 1964), is October 15, 1963.

It is necessary for the Arts and Crafts Division to schedule their courses well in advance of the dates on which they will be given because of the difficulties of obtaining instructors, arranging of timetables, etc. We would ask that those interested in receiving basic courses in any of the above crafts write immediately for information and request forms.

Information as to the course content, registration, representation, exact length of courses, registration fees, materials, etc., can be obtained by writing to:

Arts and Crafts Division,
Recreation and Cultural Development Branch,
Room 424, Legislative Building,
Edmonton, Alberta.

Albertacraft '63

THIS IS A CORDIAL INVITATION TO ATTEND

the

ALBERTACRAFT '63 EXHIBITION

which will be held in the

SOUTHERN ALBERTA JUBILEE AUDITORIUM

Calgary, Alberta

June 19th - 26th, 1963

Work already submitted for exhibit indicates that this will be the finest Albertacraft Exhibition to date. This is an excellent opportunity to see what is being done in the many fields across the province, and entries from southern Alberta, hitherto withheld owing to the difficulties and cost of shipping to Edmonton, will be exhibited for the first time this year.

Sculpture entries are a highlight of the exhibition. Ceramic entries from nearly all of the ceramists who were accepted in the Canadian Ceramic '63 Show will offer a wide variety of professional work.

More entries than ever before have been received in the fields of Batik, Copper-enamelling, Jewellery and Textiles.

A great variety of films will be shown each afternoon and evening, and demonstrations in various crafts will be given at intervals throughout the exhibition.

The exhibition is open from 10:00 a.m. until 10:00 p.m. daily and members of the Arts and Crafts Division will be in attendance at all times to answer questions and to help make your visit more enjoyable and informative.

